TEXTILE MUSEUM JOURNAL

Volume 21 1982

THE TEXTILE MUSEUM

CONTENTS

5 Preface by ANDREW OLIVER, JR.

9 Acknowledgments

11 Introduction

29 Tapestries

93 Textiles with patterns in weft-loop pile

96 Drawloom textiles in wool and silk (with a structural analysis by Ann Pollard Rowe)

102 Resist-dyed textiles

104 Appendix I: The development of interlace and related patterns

109 Appendix II: Remounting of the tapestry cat. no. 1, by KATRINA DE CARBONNEL

110 Table of Accession and Catalogue Numbers

111 Bibliography

APPENDIX II

REMOUNTING OF THE TAPESTRY CAT. NO. 1

by KATRINA DE CARBONNEL

The tapestry was remounted in the winter of 1981. Nearly eleven feet high and six feet wide (130 inches high and 72½ inches wide as mounted), it is so finely woven that one cannot detect which is the front and which is the back. No messy threads occur on what one might guess to be the reverse as is usually found on all European tapestries of a similar size. The colors still have a vigorous freshness and are bright on both the face and reverse of the textile as it is currently mounted. There is minimal fading. It is truly a double sided hanging.

When first mounted at the Textile Museum some twenty years ago the tapestry was sewn down with thousands of stitches of beige and red cotton thread on a red twill weave wool fabric especially dyed red to match the vivid red background of the tapestry itself.

The red support fabric was stretched over a heavy wooden strainer; the back of the mounted textile was protected by a peg board; and the whole package was framed behind thick plate glass, thereby creating a heavy and cumbersome mount. After an accident several years ago in which the protective glass broke and slashed a section of the red mounting fragment, it became essential to remount the tapestry. It seemed desirable to substitute in place of the red background, one of more neutral color, and in addition to devise a more manageable system of mounting.

The Director of the Textile Museum, Andrew Oliver, Jr., made arrangements with Joseph Columbus, Textile Conservator for the National Gallery of Art, Washington, D.C. for me to remount the tapestry at the National Gallery. I was provided with space and excellent lighting as well as the expert advise and help of Mr. Columbus and his assistant, Julie Woodward.

We considered it easier to unmount the textile by dividing it into sections of manageable size. The textile was therefore placed face up on a large table and sections were cut out of the old mounting fabric around the islands of fragments of the original textile. Quarter inch foamcore was slid under each section of mounted textile. Thick Mylar sheets were placed on top of each section and another sheet of foamcore was placed on top of this. The edges of each sandwich thus formed were taped and straight pins inserted at five inch intervals to keep the layers from sliding. Flipping the packaged section of textile over and placing it face down on the working table the pins were removed and edges untaped. With the foamcore removed the reverse of the mounted textile was thus exposed and the stitches and knots holding the fragments to the mount were individually clipped and pulled out with tweezers.

Splinters of broken glass were found lodged in and behind the textile and a few dead silverfish were discovered near where they had eaten small holes in the red mounting fabric. It was also noticed that the red mounting fabric had faded where not hidden behind the fragments mounted on it. Once all the stitches were pulled out the mounting material was gently rolled off the original textile revealing the reverse of the tapestry.

A thick plain weave cotton of neutral brown color was chosen as a mounting support to replace the red one. The new cloth was hand washed in Orvus, well rinsed and ironed and then cut in three pieces and machine sewed to form a backing of the proper size and shape. The seams were calculated to be hidden as much as possible under fragments of the original textile. The mounting fabric was stretched with push pins over a strong but light bass wood strainer equipped with two removable cross bars. To insure proper tension it was restretched after two days and then the edges were stretched over the back of the strainer and stapled down. The push pins were then removed.

After each section of tapestry was unmounted it was covered with a layer of thick Mylar topped by a quarter inch sheet of foamcore. These sandwiches were then once again pinned, taped and flipped over. The foamcore (then on top)

was removed and the fragments shifted on to the new brown mounting material. Using photographs of the textile as it had been previously mounted, the various sections were correctly positioned. A few minor adjustments were made to improve the alignment.

The foamcore sheets were slid out from under the fragments and after the final positioning the Mylar sheets were slid out as well. The fragments were sewn down with brown cotton thread. A straight needle was used when practical and a curved needle for all the other areas.

The newly mounted textile has now been framed behind quarter inch ultraviolet absorbing plexiglas to prevent further deterioration or accidents.

The weft is made up of nineteen colors of wool and a few tiny spots of white linen (see note). These colored wools are woven together on a natural colored wool warp with such skill that I feel the weaver must have faithfully copied from a painted cartoon. Old repairs indicated that the tapestry saw considerable use as a curtain or hanging.

Note: Colors found in weft of tapestry coded using the Munsell color charts with mask B.

This list can be used as a reference to check for possible future fading of the textile.

1. red (background) Red 4/8
2. dark purple (shadow of cape figure lower right) Purplish Red 3/4
3. medium purple (second shading or same cape) Purplish Red 3/8
4. pink (lightest shading of same cape) Red 6/6
5. mustard (lower decorative bands) Reddish Yellow 7/6
6. yellow (lower decorative bands with birds and fruits) Yellow 7/6
7. dark green (leaves in lower border) Green 4/4
8. light green (circular bands of stems in lower border) Yellowish Green Yellow 7/4
9. lightest flesh tone Yellow 8/4
10. second flesh tone Yellow 7/4
11. pinkish flesh tone Reddish Yellow Red 7/4
12. medium green (cape 2nd figure from lower right) Yellowish Green Yellow 6/4
13. dark blue (peacock body) Purplish Blue 3/4
14. medium blue (peacock body) Blueish Blue Green 6/2
15. light blue (peacock body) Blueish Blue Green 7/2
16. lightest blue (cupid's wings figure lower right) Blueish Blue Green 8/2
17. light brown (lower right figure's hair) Reddish Yellow 5/4
18. orange (outline of peacock's back) Yellow Red Yellow 6/6
19. black Black n1/ 1.2%R

Table of Accession and Catalogue Numbers

Accession no.	*Cat. no.*
1.48	20
11.11	112
11.12	113
11.21	114
11.26	115
11.27	15
31.11	108
31.12	110
31.14	111
71.4	16
71.5	12
71.6	53
71.10	3
71.14	17
71.16	50
71.18	2
71.19	36
71.24	72
71.26	37
71.31	86
71.32	70
71.33	18
71.34	98
71.38	55
71.42	102
71.43	71
71.45	104
71.46	106
71.47	13
71.48	103
71.49	67
71.51	19
71.53	88
71.58	87
71.60	48
71.61	52
71.62	51
71.63	10
71.67	49
71.71	39
71.72	26
71.73	66
71.78	14
71.79	42
71.80	5
71.81	77
71.84	41
71.87	64
71.90	21
71.91	83
71.92	81
71.94	91
71.96	89
71.97	97
71.98	73
71.99	101
71.100	44
71.101	63
71.102	35
71.103	84
71.104	82
71.105	90
71.106	30
71.107	31
71.108	32
71.112	105
71.113	85
71.114	79
71.115	80
71.117	25
71.118	1
71.119	68
71.120	76
71.121	69
71.122	57
71.123	62
71.124	58
71.126	100
71.128	40
71.132	4
71.133	54
711.8	74
711.15	78
711.18	93
711.26	45
711.30	46
711.40	6
72.30	33
72.32	60
72.35	96
72.61	23
72.63	61
72.64	59
72.72	92
72.79	75
72.90	24
72.103	11
72.121	7
72.124	43
72.126	38
72.128	8
72.132	56
72.136	28
72.145	29
72.151	95
72.153	99
72.165	9
72.178a	116
72.178b	117
72.183	22
1960.5.1	107
1960.20.7	47
1961.22.29a-e	27
1964.16.5	65
1964.17.1	94
1968.8.8	34
no number	109